

**warp and weft**

Vol. XVI, No. 3

March, 1963



## warp and weft

Published monthly (except July and August) by Robin & Russ Handweavers, 533 North Adams Street, McMinnville, Oregon.

Subscription: \$4.00 per year.

Back Issues: 40c each, plus 4c postage.

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Assistant Editor: Robin Groff.

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### A Word From The Editor

This month, we have so much content to cram into these eight pages that I will keep the editor's comments to a minimum.

Just a few words to say that we do finally have the drapes up as we wove in the December issue, and are enjoying them very much.

Also, it has been a busy month with one of the big events, the arrival of our order for 1,000 pounds of 20/2 and 40/2 Ramie. This new shipment is a beautiful quality thread, much nicer ramie than we have ever had before, and we will eventually use a little of it in our samples. The 40/2 is a wonderful quality, very, very, strong, smooth, and with a slight sheen. Both the 20/2 in the Natural and Bleached White also have this same sheen and we are particularly pleased with the 20/2 Bleached White and 40/2 Bleached White.

Our weaving class is busy again this evening, and seemingly all are enjoying it.

Robin is in the process of weaving an interesting fabric for a square-dance costume, and we will tell you more about this later.

Russell E. Groff, Editor.

### Please Be Sure To Read This Month's Cover

An unusual cover this month, and it has quite a story which we will try and tell you about.

One of the Warp and Weft subscribers works in Madrid, Spain and we asked if he could furnish us with an article on Spanish Weaving. This took place about a year ago, and Mr. John B. Ross sends us this interesting cover photograph of a tapestry and the story to go with it.

The tapestry on the cover was woven by a Spanish Artist and Painter, LUIS GARRIDO. Mr. Garrido was born in Madrid and studied painting there in the Academy of Eduardo Pena. In 1955 he exhibited his paintings in the Athenaeum Society in Madrid. In 1956, he attended class in the School of Fine Arts (Ecole de Beaux Arts) of Paris, including a course in engraving in the studio of Goertz.

In 1957 he studied the techniques of tapestry weaving in the Gobelins Factory in France for a year. Then, in 1960 he had his first exposition of tapestries in Madrid in the Biosca Gallery. In 1961 his tapestries were exhibited in Bilbao in the Decar Gallery. In 1962 he had a work included in the Anthological Exposition of the Association of Spanish Art Critics in Madrid. He also had an exhibition of 18 tapestries in the Quixote Gallery in Madrid in December.

Mr. Ross writes that Mr. Garrido not only designs his own tapestries, but he also weaves them himself. He also writes something else that perhaps you, our subscribers can help with. A group of the friends of Garrido is interested in having him spend some time in the United States, so that he could have knowledge and contact with other people, see and meet other weavers, visit art galleries of all kinds, etc. Through a local committee in Madrid, his trip to and from the United States can be paid for. However what he needs is a

teaching post of some kind, which would justify the people of Madrid paying for his trip. He would like a post which would mean his spending a full scholastic year in the United States. If you have any suggestions at all, please write us post-haste about this matter.

Mr. Garrido has been studying English for only a very short time in the British Institute in Madrid, and so he cannot yet be considered to have any command of the language. We want to make sure this is understood.

If you have any ideas of any weaving center or school that could utilize the Services of Spain's only tapestry weaver, we would like to know about it and hope that you will write us about same.

"Thank you for bearing with us in the reading of this, but I think it is well worth while. Don't you think so too?"

### **This Month's Book Review**

One of the most exciting books I have seen in a long time is this edition just out titled "TEXTILES OF ANCIENT PERU, and their TECHNIQUES." This was originally written by Raoul D'Harcourt and has now been translated into English by Sadie Brown and it was edited by Grace G. Denny and Carolyn M. Osborne.

This book is truly a collector's item, and it is extremely interesting.

The book is divided into two major parts, and each of these is in turn divided according to subject. The last half of the book contains 116 full page plates with sometimes one, two, three, or four articles illustrated on each page. The first portion of this last half is devoted entirely to an explanation or description of each of these plates and in particular describing each of the fabrics on each of the full page plates.

The first half of the book is also divided into three major parts. The first of these is a very, very thorough explanation of the woven fabrics of the Peruvians in the pre-Spanish times.

This first section of the first half deals with 9 major types of weaving, which are: Plain Weave, Fabrics of Varied Weave, Fabrics with Supplementary Decorative Warp or Weft Yarns, Double Weaves, Gauzes, Open-Work Fabrics, Fabrics with Wrapped Warp, Fabrics made with twisted Warp or Weft, and finally, the Dyed or Tie-Dyed Woven Fabrics.

This is a very easy to read book and it is exciting reading also. It is exciting because it is so easy to understand as well as being both historical and educational.

Most of the weaving as done in this pre-Spanish period of Peruvian weaving was all done on an upright loom, similar to that of the Navajo Indians. A complete explanation of this is given and there are many, many other illustrations than the plates in the back of the book explaining how many of these fabrics were woven.

It is fascinating to think how advanced this weaving was with the equipment (or lack of equipment) available to them. Many of these techniques we do on the 4 harness loom, but their looms were about the equivalent of a two harness loom.

And then the book goes into detail on their non woven fabrics such as plaiting, braiding and network. The descriptions are so clear that it makes you want to try some of these methods as were used long ago. This is the 2nd portion of the first half of the book, and it too is very interesting reading.

The third portion of the first half gives the varied details as to how the fabrics of the Peruvians were Ornamented and Trimmed. There are descriptions of embroidery with flat smooth stitches; embroidery with a chain stitch; embroidery with a loop stitch; net-work embroidery; stem-stitch embroidery; embroidery on fabric with square open spaces and on network; and many variations of these

(Continued on Page 6)

## Goose-Eye

One of the most overlooked of the 4 harness patterns is the goose-eye pattern as per our sample. It is excellent for upholstery, drapery, table linens, place-mats and many other uses.

## Threading Draft

4		X	X		X	X	X
3	X	X	X	X	X	X	X
2		X	X	X	X	X	X
1		X	X	X	X	X	X

## Warp

The warp for this project is a 60/3 natural or oyster colored linen. It has 6,000 yards per lb., is extra strong as it is a 3 ply, and comes on 1 lb. spools. It is \$7.00 per lb.

## Weft

For weft, we used a 40/2 colored linen in a dark brown color. It comes on 1 lb. cones, and is an excellent weft thread, and costs \$6.40 per lb. It is also available on 2 oz. spools, and it is 85c per 2 oz. spool.

## Reed Used

In this sample, we used an 18 dent reed and double sleyed it, 2 ends per dent or 36 threads per inch. You could also use a 12 dent reed, and triple sley it, making it 36 threads per inch.

## Treadling Sequence

This particular pattern is treadled exactly as it is threaded. The sequence for treadling is: 4,3,2,1,4,3,2,1,4,3,2,1,2,3,4,1,2,3,4,1,2,3 and then repeat over and over.

## More About This Fabric

First of all, the goose-eye pattern is one of the most over-looked of all of the 4 harness patterns. It is excellent for upholstery, for bed-spreads, and for drapes, as well as all kinds of table linens.

I think this is over-looked by many

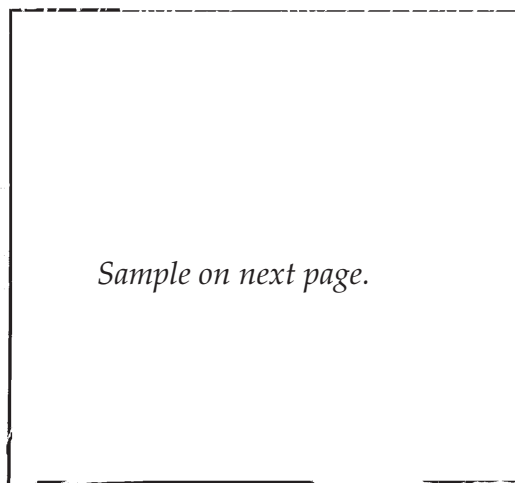
## Tie-Up Draft

4	X	X	O	O	O	X
3	X	O	O	X	X	O
2	O	O	X	X	O	X
1	O	X	X	O	X	O
	1	2	3	4	5	6
				A	B	

X's above — tie-up for Counter-balanced.

O's above — tie-up for Jack-type.

## SAMPLE:



weavers, as it actually is not too easy a pattern to weave and keep track of when weaving. Many weavers lose their place when weaving, and have a hard time finding where they ended in the treadling sequence. However, if you are systematic about your weaving, I think this will not present many problems to the average weaver.

Also, it is important that you have an extra good quality warp and weft thread so that your pattern stands out clearly. That is why we used the 60/3 for warp, and the 40/2 for weft. Many of the 20/1 linens (the single ply ones) are slightly slubby and textured and so this tends to hide the pattern or distract from the pattern. I myself started with one company's 40/2 linen for weft, and then changed to another company's linen, as it was a smoother and more evenly spun quality linen.

Another thing that I wanted to men-



tion is the fact that most weavers do not set their warp close enough. If you weave this goose-eye pattern with a 40/2 linen warp, I would definitely suggest a sett of 36 threads per inch. Most weavers like to use a 40/2 or in our case, a 60/3 linen at 30 per inch, and I feel this is not close enough for table-linens as our sample is for. In many cases, the set or number of ends per inch is determined to some extent by the weft you plan to use, but in this case, with a same size thread (same yardage per lb.) for both the warp and weft, I feel that the 36 threads is essential.

This is another reason why I used this better quality 60/3 oyster linen for warp. It is definitely more expensive, but many do not even know that it is available, so thus our change from the normal 40/2 linen.

One thing that I think is important when weaving this pattern is that you be systematic in your weaving. If you have to stop your weaving for awhile, stop at the end of your treadling repeat, and not somewhere in the center.

In using this material for table linens, I think you should use a firm double beat as we have on our sample. Linen is stiff and wiry and tends to spring loose from the last beat, so if you use a double beat, this helps considerably. I like to beat once, change to the next treadle, and then beat again before throwing the shuttle through the new shed.

Another thing that I want to mention is my own personal feeling about the contrast (in color) that I think you should have in weaving this pattern. I think it makes a beautiful fabric if you use the same thread for weft as for warp, but if there is no distinction in the color of your warp and weft, it is much harder to keep track of the pattern. I think this type of pattern is such that it calls for a contrast in colors so that the pattern might stand out more clearly.

This works out very well for table-

cloths, place-mats and napkins and I am going to give here, the complete plan for a goose-eye place-mat.

### ***Plan For Goose-Eye Place-Mats With A Twill Border All Around***

First of all, plan on a warp of 501 warp ends. This is just 3 threads shy of 14" wide in the reed, if you have 36 threads per inch.

#### ***Threading Plan***

1. Left border threaded 4,3,2,1  
for a total of 52 ends ..... 52 ends
  2. GOOSE-EYE Center will be a total of 396 threads, threaded exactly as given in the threading draft. This will be 18 repeats of the pattern times 22 threads in each repeat or ..... 396 ends
  3. TO BALANCE PATTERN,  
One warp thread, threaded on harness 4 ..... 01 ends
  4. Right border, threaded 1,2,3,4  
for a total of 52 ends ..... 52 ends
- TOTAL OF WARP ENDS .... 501 ends

#### ***Weaving Plan***

1. Treadle 4,3,2,1 for 3 inches.
2. Treadle 4,3,2,1,4,3,2,1,4,3,2,1,2,3,4,1,2,3,4,1,2,3, until you have 16" of length.
3. Treadle No. 4, 1 time to balance the pattern.
4. Treadle 1,2,3,4 for 3 inches.

I might mention in this weaving plan as I have given it, that I have allowed approximately 1½" for hem on each end of your mat. This should make a finished place mat of approximately 13" x 19" long, and if you use a contrast in colors, the pattern should stand out very clearly.



### Cost of Place-Mats

I find that from one lb. of the 60/3 linen, you can make an 11 yard warp of 501 warp ends. As this warp costs \$7.00 per lb., we can break it down to cost of the warp per 22" place-mat. From this 11 yard warp, you should be able to weave 16 place-mats, so the warp cost per place-mat comes to 44c per mat.

One pound of the 40/2 colored linen is enough to weave these 16 mats or 10 yards of finished material. The weft costs \$6.40 per lb. for the colored 40/2 linen, so this would make the weft cost in each of the 16 mats come to 40c per mat.

WARP COST PER PLACE-MAT - - 44c  
WEFT COST PER PLACE-MAT - - 40c  
COST OF EACH INDIVIDUAL MAT 84c

### Cost of Squares For Card Table Covers

If you warp your loom 40" wide, and have it 36 threads per inch, one pound of the 60/3 is enough warp for a 4 yard warp. This would make your warp come to \$1.75 per yard.

One pound of the 40/2 linen colored weft should be more than enough for the weft for 3 card table covers. You would probably have about 1/4 lb. left after weaving three of these so that they are 38" square plus hem. Thus the weft for 3 should cost \$4.80 or \$1.60 per card-table square.

WARP COST—Card Table Covers - \$1.75  
WEFT COST—Card Table Covers - \$1.60  
TOTAL COST—Each Table Cover - \$3.35

### Threading Plan For Card-Table Covers

SET-UP 40" WIDE ON THE LOOM, 36 THREADS PER INCH.

1. Left border, 4,3,2,1—  
45 times ..... 180 ends
2. 49 pattern repeats in center 1078 ends
3. 1 thread on harness 4 to balance the pattern correctly .. 01 ends

4. Right border, 1,2,3,4—  
45 times ..... 180 ends
- Total of warp ends is .....1439 ends

### Weaving Plan For Card-Table Covers

1. Treadle 4,3,2,1 for 7" ..... 07 inches
  2. Treadle pattern, 4,3,2,1,4,3,2,  
1,4,3,2,1,2,3,4,1,2,3,4,1,2,3  
for 28 inches ..... 28 inches
  3. Treadle No. 4, 1 time to balance.
  4. Treadle 1,2,3,4 for 7" ..... 07 inches
- Total Length, including hems .. 42 inches

### BOOK REVIEW

(Continued from Page 3)

are also given.

Methods of trimming their hand-woven and hand-made fabrics are also explained in detail. In this section you have explanations of applied objects, fringes, borders and edge finishes, tufts, and tassels.

Any of you who have done weaving as long as we have will enjoy this book, and will derive from it education in history, actual weaving techniques, and instructions on how to weave and make many of these fabrics, and I would like to recommend it highly.

Also, I neglected to tell you that this book was printed originally in 1934 in French, but it has now been translated into English, revised, and enlarged to incorporate nine new articles and monographs published since 1934. Also new plates have been included. The first edition was a collector's item and well worth the original cost and more, and I feel that this edition will eventually be the same.

TITLE: Textiles of Ancient Peru and

Their Techniques.

AUTHOR: Raoul D'Harcourt.

PUBLISHER: The University of Washington Press, Seattle 5, Wash.

PRICE: \$22.50 plus 35c postage.

AVAILABLE: It is available from the University of Wash. Press or from Robin & Russ Handweavers if desired.

## CLASSIFIED ADVERTISING

A classified advertising section will be tried out in *Warp and Weft* for a few months, to see if there is any interest or response. Why not advertise your old loom, duplicate equipment, and other such items in this section. Price per 5-line ad is \$4.00. Payment to accompany your advertising copy.

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**SILK FLOSS IN A NATURAL TUSSAH SILK.** This is called a five fold silk floss with a slight texture. It has 3,000 yards per lb., has a nice sheen, and is available on ½ lb. spools. Price is \$4.00 per lb. or \$2.00 per ½ lb. spool. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**SILK FLOSS IN ROYAL BLUE, LIGHT SILVER GREY AND COPPER AZTEC.** This is a 6 strand silk floss with a wonderful sheen. It has about 8000 yards per lb., and is available on approximately ½ lb. spools. It is similar to what we know as a 6 strand cotton, but slightly finer in size. Free samples upon request. Price is \$4.00 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**40/2 BLEACHED WHITE RAMIE.** This is a superior quality ramie, with long, smooth lustrous fibers and has 6,000 yards per lb. Use as warp at 30, 32, 36 and 40 threads per inch. Price is \$4.50 per lb. on 1 lb. cones. **ROBIN & RUSS**, 533 N. Adams St., McMinnville, Oregon.

**20/2 NATURAL AND BLEACHED WHITE RAMIE.** A superior quality ramie with a rich sheen is this natural and bleached white thread. Available on 1 lb. cones. Both natural and bleached are \$3.20 per lb. on 1 lb. cones. **ROBIN & RUSS**, 533 N. Adams St., McMinnville, Oregon.

**7" OVAL BAMBOO BAG HANDLES.** These are nicely made bamboo handles and are 90c each or \$1.75 per pair. They are also available with 12 small brass rings on each at \$1.25 each. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**SPEE-DEE CEMENT.** Available in a new plastic dispenser bottle at 60c each. Will dry in one minute, and will glue 2 warp ends together easily. Excellent for keeping samples from unravelling, and for 1001 other uses. 60c a bottle, plus 10c postage if it is ordered separately. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**SWEDISH SWATCHES, YELLOW SERIES** by Malin Selander. This limited edition (400 copies) is well over ½ gone and will not be available long. 21 actual woven swatches. Price is \$9.50 plus 15c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**4 NEW HANDCRAFT BOOKS** That have become available are as follows:

1. **THE DRIFTWOOD BOOK**, interesting and well illustrated. \$5.95.
2. **CORSAGE CRAFT** (2nd edition) with complete details \$4.95 each.
3. **ARTS AND CRAFTS FOR FLOWER ARRANGERS.** A very interesting and excellent craft book, \$5.95.
4. **PRESSED FLOWER PICTURES** and Citrus-Skin Decorations. Unique and interesting. \$6.95 each.

All available from Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**4/1 BLEACHED DRY SPUN LINEN.** It is excellent material for heavy towel weft, and can be used for warp at about 12 threads per inch if desired. 1200 yards per lb. on 1½ lb. tubes. \$2.40 per lb. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**SILK BOUCLE WITH A WOOL CORE.** It is available in natural at \$4.00 per lb., and 3 colors: Dark Turquoise, Aqua Green and California Gold at \$6.00 per lb. Approx. 2,000 yards per lb. **ROBIN & RUSS**, 533 N. Adams St., McMinnville, Oregon.

**METAL S TYPE REED HOOKS** are in stock again. These are imported from Sweden. Also available in Plastic S type, and both are 60c each. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**9", 10" and 12" CORRECTIVE HEDDLES.** These are now available in ½ dozen lots at 65c per ½ dozen or \$1.25 per dozen. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**CARPET KNOTTING AND WEAVING.** This is an excellent little book illustrating the different types of knots used in all kinds of pile rugs. \$1.00 plus 10c postage. Robin & Russ, 533 N. Adams St., McMinnville, Oregon.

**LINEN & RAYON SLUB YARN.** 50% linen, 50% rayon, size 9/1, 2700 yards per lb. \$3.20 per lb. on ½ lb. spools. **ROBIN & RUSS**, 533 N. Adams St., McMinnville, Oregon.

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